

UNITED STATES DEPARTMENT OF JUSTICE  
WASHINGTON, D.C. 20530

OMB  
No. 43-R226  
Approval Expires Oct. 31, 1981

Form OBD-68  
(Rev 10-14-76)  
Formerly DJ-307  
for

AMENDMENT TO REGISTRATION STATEMENT

Pursuant to the Foreign Agents  
Registration Act of 1938, as amended.

1. Name of Registrant

Ruder & Finn Incorporated

2. Registration No.

1481

3. This amendment is filed to accomplish the following indicated purpose or purposes:

☐ To correct a deficiency in

☐ Initial Statement

☐ Supplemental Statement  
for \_\_\_\_\_

☐ To give notice of change in an  
exhibit previously filed.

☐ To give a 10-day notice of a change in infor-  
mation as required by Section 2(b) of the Act.

☒ Other purpose (specify) to submit proposal  
to Government of Israel for possible  
exemption to registration per previous  
correspondence.

4. If this amendment requires the filing of a document or documents, please list-

Copies of the Fine Arts proposal, for Israel attached.

5. Each item checked above must be explained below in full detail together with, where appropriate, specific reference to and identity of the item in the registration statement to which it pertains. If more space is needed, full size insert sheets may be used.

NOT APPLICABLE

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REGISTRATION UNIT  
CRIMINAL DIVISION

The undersigned swear(s) or affirm(s) that he has (they have) read the information set forth in this amendment and that he is (they are) familiar with the contents thereof and that such contents are in their entirety true and accurate to the best of his (their) knowledge and belief.

(Both copies of this amendment shall be signed and sworn to before a notary public or other person authorized to administer oaths by the agent, if the registrant is an individual, or by a majority of those partners, officers, directors or persons performing similar functions who are in the United States, if the registrant is an organization.)

Abraham D. Peritz  
Abraham D. Peritz, Controller

Subscribed and sworn to before me at New York, New York

this 9th day of September, 19 80

My commission expires \_\_\_\_\_

JOSEPHINE L. COLON  
Notary Public, State of New York  
No. 31-0714870 Qual. In N. Y. Co.  
Cert. filed in On. Kings & Bx., Cts.  
Commission Expires March 30, 1981

Josephine L. Colon  
(Notary or other officer)

DOJ

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MAN IN THE DESERT

PROPOSAL FOR: THE GOVERNMENT OF ISRAEL  
FROM: RUDER & FINN FINE ARTS  
DATE: AUGUST, 1980

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## I. RECOMMENDATION

We recommend that the Government of Israel sponsor and seek corporate co-sponsorship for a major technological exhibition based on an exploration of the revolutionary changes that have occurred in modern man's relationship to the desert environment. The extraordinary advances Israel has made in developing the 60 percent of its land that is desert would form the basis for the exhibition which would travel to leading science museums in eight key American cities during 1982 and 1983.

We further recommend that Israel explore and implement the promotional and publicity opportunities inherent in the exhibition.

The current upsurge of interest in environmental and ecological issues throughout the United States assures that this timely exhibition would draw large and diverse audiences nationwide.

We propose that the exhibition be called:

MAN IN THE DESERT.

## II. BACKGROUND

The Government of Israel requested that Ruder & Finn Fine Arts develop a proposal for an exhibition which would foster a positive image of Israel to a general public in the United States.

Prior to our assignment from the New York Consulate General, Israel's Foreign Ministry had proposed an exhibition to The Metropolitan Museum of Art entitled "Archaeological Treasures of Israel," which may open in New York in 1983 or 1984. If "Archaeological Treasures of Israel" becomes a reality, it will most likely be shown at:

- The British Museum, London
- The Metropolitan Museum of Art, New York City
- The Los Angeles County Museum of Art
- One other U.S. location (possibly at the Art Institute of Chicago)
- Palacio de Bellas Artes, Mexico City

Philippe de Montebello, Director of the Metropolitan, will be at the Israel Museum with Karl Katz in August to make a decision as to the museum's firm interest in "Archaeological Treasures of Israel."

Ruder & Finn Fine Arts has also investigated an exhibition, organized by The Jewish Museum in New York City, of works by contemporary Israeli artists. We feel that, while the exhibition will be a notable one aesthetically, an exhibition focusing on the technology rather than the art of Israel would have a more forceful impact in the United States.

After preliminary discussions with our client, and with a number of museums around the country, it became clear that the exhibition should have a scientific rather than a fine arts focus.

Our firm recommendation, therefore, is an exhibition concentrating on arid land management in Israel, entitled: MAN IN THE DESERT.

The research team that developed this proposal is:

(see Addenda for curriculum vitae)

Caroline Goldsmith	Senior Vice President, Ruder & Finn Fine Arts
Marjorie Levin	Account Executive, Ruder & Finn Fine Arts
Dr. Joel Bloom	Director, The Franklin Institute Science Museum, Philadelphia, Pennsylvania
Sheila Grinell	Coordinator of Traveling Exhibitions, Association of Science and Technology Centers (ASTC), Washington, D.C.
Dr. Michael Glantz	Scientist, National Center for Atmospheric Research, Boulder, Colorado
Dr. Richard Hadley	Chief of Public Lands, U.S. Geological Survey, Denver, Colorado
Dr. Idris Traylor	Director, International Center for Arid and Semi-arid Land Studies (ICASAL), Lubbock, Texas
Dr. Amos Richmond	Director, Institute for Desert Research, Ben-Gurion University of the Negev, Israel
Dr. Jeffrey Gordon	Researcher, Applied Solar Calculations Unit, Institute for Desert Research, Ben-Gurion University of the Negev, Israel
Carol Herman	Associate Executive Vice President, American Associates, Ben-Gurion University of the Negev, New York, N. Y.

The research for this proposal took the following forms:

- A. Discussing with arid land experts the best approach to the content, and determining that an exhibition of this material would appropriately focus on Israel.
- B. Meeting and initiating investigative conversations with key science museums to determine their interest in exhibiting MAN IN THE DESERT.
- C. Planning a proposed U.S. itinerary based on political and audience development factors.
- D. Discussing the specifics of an exhibition including content, design, and budget with the Franklin Institute, ASTC, scientists, designers, and various museum experts.
- E. Meeting with designers to determine the firm best qualified to interpret the material.
- F. Recommending a group of possible corporate sponsors which the Government of Israel and/or Ruder & Finn might seek out.

### III. RATIONALE

Throughout our research we kept the following objectives in mind:

- A. The exhibition should re-focus the American public's attention on Israel as a humanitarian and modern technological state. The extraordinary inroads Israel has made in solving a major world problem -- habitation of the desert -- has been chosen as the vehicle.
- B. The exhibition should be broad-based to attract a wide audience. Therefore, deserts of the world must be mentioned, but Israel should be focused upon as the major example of effective desert management.
- C. The exhibition should provide a historical context to further enlarge the scope of the material and, in the process, to emphasize Hebrew ancestry in what is now modern Israel.
- D. The exhibition should be booked into museum locations with high visibility and which attract large audiences.
- E. The exhibition should offer Israel an international public relations mechanism.



#### IV. THE EXHIBITION

##### A. Theme

After numerous discussions with leading arid land experts and museum professionals, it was determined that an exhibition on Israeli technology in the desert would be the strongest and most effective vehicle to capture the attention of a broad public in the United States.

The exhibition will confront the problems of the deserts of the world, concentrating on the corresponding technological solutions being developed in modern Israel. The visitor will first experience the desert as it is without man's influence and then learn what ecological and social problems make the desert uninhabitable. Modern man was certainly not the first to attempt life in the desert -- archaeological artifacts will depict how desert dwellers 2,000 years ago confronted and found solutions for the same problems facing life in the desert today.

Israel's role as a leader in alteration and management of an arid area will be illustrated through exploring the technological innovations that Israel has developed to confront the problems of the desert. Modern adaptations of ancient methods will be pointed out. Nabatean farming techniques, recreated today in Israel, are evidence of the

efficacy of ancient methods and can serve to emphasize Israeli archaeological sophistication.

The exhibition will conclude with a survey of the world's deserts, a brief exploration of other advanced countries in this area (Australia, United States, Egypt), and an overview of the technological transfer occurring between the United States and Israel in desert technology. The scope of the exhibition will thereby be enhanced by the visitor's final sense of the magnitude of the issues and the vast areas affected.

Through this approach we feel that a broad-based exhibition can be created which will be simultaneously a definitive exploration of international arid land management, and an illustration of the commitment and progress made by one small country with a major world problem. A thorough description of the exhibition is contained in Appendix I.

## B. The Itinerary

We have spoken to leading science museum directors throughout the country, and each one feels that MAN IN THE DESERT is an important exhibition idea and one that will have great audience appeal. They are all definitely interested in bringing the exhibition to their museums. Information on the organizing museum, the Franklin Institute Science Museum, and additional institutions is contained in Appendix II.

We recommend that the exhibition travel to leading science museums in major United States cities for a two year tour beginning in February, 1982, in Philadelphia. Allowing eight weeks for the exhibition's duration and four weeks for travel and installation between cities, the exhibition could be shown in four museums a year.

The Association of Science and Technology Centers (ASTC) has been involved in this project from the start. Their coordinator of exhibitions, Sheila Grinell, has provided consultation on the itinerary and budget. ASTC would work with Ruder & Finn Fine Arts in booking and circulating the exhibition and would be responsible for the insurance, maintenance and repair of the show.

MAN IN THE DESERT has several outstanding possibilities for exhibition venues. In addition to the Franklin Institute in Philadelphia, there is already definite interest from institutions in New York, Boston, Chicago, and Washington, D.C. If the exhibition is toured under the auspices of ASTC, we can certainly select our target cities and museums in California (Los Angeles or San Francisco), in Texas (Houston or Dallas), and elsewhere at Israel's discretion.

Washington, D.C. and New York are special situations and, if it is possible, we would suggest a spring or summer booking in Washington, and a longer booking in New York with its heavy Jewish population.

SAMPLE ITINERARY

Based on the following itinerary, the total possible attendance figure for the exhibition could be over two million people.

<u>City</u>	<u>Museum</u>	<u>Annual Attendance</u>
Philadelphia	Franklin Institute Science Museum	600,000
Washington, D.C.	National Geographic Society Explorers' Hall	500,000
New York	The American Museum of Natural History	2,700,000
Boston	The Museum of Science	830,000
Toronto	Ontario Science Centre	1,300,000
Chicago	Museum of Science and Industry (largest attendance of any single museum in the country)	4,000,000
Dallas	Museum of Health and Science	500,000
Los Angeles	California Museum of Science and Industry	1,577,000
San Francisco	California Academy of Science	1,500,000 .
Seattle	The Pacific Science Center	550,000

### C. Exhibition Design

There are several excellent exhibition designers who have expressed firm interest in MAN IN THE DESERT. A designer who will be able to present this complex material in an imaginative and understandable way to the general public in the United States is essential to this project.

Once the project is underway, Ruder & Finn Fine Arts, the Franklin Institute, and the Israeli government will jointly make the final designer choice. Descriptions of several designers are in Appendix III. The design plans, as well as additional material on the design firms, are in the Addenda.

### D. Administration of the Exhibition

Ruder & Finn Fine Arts along with the Franklin Institute would be finally responsible for the planning, execution and promotion of MAN IN THE DESERT. The Association for Science and Technology Centers will have the responsibility for circulating, maintaining and repairing the exhibition. A full list of responsibilities is in Appendix IV.

## V. PROMOTIONAL OPPORTUNITIES

If the exhibition is funded by the Government of Israel and/or a corporation, there are a number of promotional and publicity tools that will maximize exposure and generate museum attendance. If MAN IN THE DESERT becomes a reality, Ruder & Finn Fine Arts would draw up a detailed public relations plan including:

### A. Publicity

The MAN IN THE DESERT exhibition is a powerful tool to publicize Israel in a positive light, both nationally and locally in the cities on the tour. A well planned publicity program that starts at the national level prior to the tour, and continues throughout the tour, is definitely required. Ruder & Finn Fine Arts and Ruder & Finn affiliate branch offices would handle all publicity for the exhibitions, working with the museums on the itinerary.

Ruder & Finn Fine Arts would develop a publicity campaign strategy which would include a full range of press materials to be developed and a plan of media to be contacted. The publicity campaign would begin eight months prior to the opening of the exhibition.

In each exhibition city, press interviews could be arranged with radio and T.V. stations, and newspapers and magazines, for Israeli scientists, Israeli government representatives and museum directors.

B. Publications and Print Material

- 1) Catalog: The catalog would be published in conjunction with the opening of the exhibition. It is a permanent record of the show which can be distributed to varied constituencies, sold at participating museums, and sold publicly through commercial publishers.
- 2) Courtesy Give-Away Brochure: A valuable exhibition promotion which clearly identifies sponsorship, a brochure provides a brief description of the exhibition, and can be widely distributed to museum attendees, the press, and others.
- 3) Poster: An excellent advertising tool, for both the exhibition and sponsors, a poster has a long life and can be sent to organizations, libraries, educational institutions, etc.

N.B. All publications and print material will contain complete credit for the Government of Israel and the corporate sponsor.



### C. Receptions

A reception is a unique opportunity for personal contact with senior members of the business, political and cultural communities in each city. It is an unparalleled tool for building good will and as a focal point for the press, radio, and television.

### D. Promotional Programs

- 1) A schedule of lectures by leading scientists and museum experts can be arranged through the participating museums. In addition, the possibility of special educational programs can be explored to increase the impact and awareness of Israeli innovations.
- 2) Merchandising Possibility: A possible method of regaining some of the investment in the exhibition, and a promotional tool in itself, is a merchandising program developed in conjunction with the museum. Reproductions, calendars and other merchandising ideas can be developed for MAN IN THE DESERT.

Once a firm interest in this project has been expressed by Israel, Ruder & Finn Fine Arts will develop a detailed timetable and promotional program for MAN IN THE DESERT.

## VI. FUNDING FOR THE EXHIBITION

### A. Possible Corporate Sponsorship

There are a number of important aspects which would commend this exhibition to a corporation, and some problems which make finding corporate sponsorship for MAN IN THE DESERT a challenge.

MAN IN THE DESERT is an unusual and exciting exhibition which would attract a wide audience and command a large measure of media attention. It is not only an adventurous idea scientifically, fascinating in its design possibilities, international in its scope, and philosophical in its orientation, but is timely in its ecological emphasis.

Corporate sponsorship for a museum exhibition is difficult to obtain primarily because there are more institutions vying for funds than there are philanthropic corporations with the money or mandate to sponsor exhibitions. There are a number of steps one takes in soliciting a corporate sponsor. A proposal, similar to this one, must be submitted to a company which includes all the specifics surrounding the exhibition, the itinerary, an explanation of the exhibition theme, audience appeal, etc. Budgets are particularly important and must answer the following questions: the year the grant must be paid; the schedule of payments (possibility of payment over a two or three year period); the probability of commitment of other corporate sponsors; the possibility of a single sponsor; the likelihood of national, state

or local funding and/or foundation funding. In addition, a corporation is interested in specific identification with the exhibition, therefore, the details of corporate credit for the show must be spelled out. For example: Where will the corporation be credited for sponsoring the exhibition and what form will the credits take? What are the written materials and will they provide corporate identification -- title panel, catalog, give-away brochure, posters, invitations to the opening and preview parties, and press releases? What events will they be able to participate in?

The problem which may arise when seeking corporate sponsorship will stem from the indirect political nature of the exhibition, and the fact that many corporations prefer to sponsor "safe" exhibitions. Therefore, the corporations listed on the following pages have been carefully selected for a variety of reasons. They have been involved in cultural sponsorships previously; they are scientifically oriented; their management is philosophically oriented towards Jewish or Israeli projects.

We have listed a group of Pennsylvania corporations separately because of the Franklin Institute involvement.

A draft of a possible letter towards soliciting corporate funding is contained in Appendix V. We, of course, cannot begin to solicit corporate funding until there is a commitment from Israel to this project.

1) Possible General Corporate Sponsors

C. F. Mueller Co., New Jersey

Citex Inc., Massachusetts

The Coca-Cola Company, Georgia

Cummins Engine Company Inc., Indiana

Dupont Inc., Delaware

Englehard Minerals & Chemicals Corporation, New York

General Electric Company, Massachusetts

General Telephone & Electronics Corporation, Connecticut  
(with Koor Industries, Ltd. of Israel)

Joseph E. Seagram & Sons, Inc., New York

Philip Morris Incorporated, New York

Tracor Inc., Texas

Trans World Corporation, New York

Tosco Corporation, California

United Technologies Corporation, Connecticut

Warner Communications, Inc., New York

Western Electric, New York

Xerox Corporation, Connecticut

2) Possible Pennsylvania-Based Corporate Sponsors

Air Products & Chemicals, Inc.

ARA Services, Inc.

Bell of Pennsylvania

Colonial Penn Group, Inc.

The Fidelity Bank

Girard Bank

Hershey Foods Corporation

INA Corporation

Mrs. Paul's Kitchens, Inc.

Pennsylvania Power & Light Company

Philadelphia National Bank

Provident Mutual Life Insurance Company, of Philadelphia

Rohm & Haas Company

Westinghouse Electric Corporation

#### B. Other Forms of Funding

Funding can and should come from sources other than corporations. The Franklin Institute and/or ASTC (and possibly other museums on the itinerary) should apply for federal funding from the National Endowment for the Humanities. There is also the possibility of foundation funding.

Another approach would be to solicit funding through Jewish organizations such as the American Jewish Committee, the United Jewish Appeal, or the Anti-Defamation League of B'nai B'rith, all of which have national fundraising apparatus.

C. Preliminary Budget

1) Salaries and Consultant Fees

Subtotal

Honariums for Science Advisors

1 Israeli scientist	\$ 2,000
1 American scientist	2,000
1 Archaeological expert	2,000

Franklin Institute Fees	30,000
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ASTC circulation, preparation	12,000
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Exhibition photographer (for brochure, press kit covers, poster, photographic blow-ups)	5,000
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\$ 53,000

2) Travel (Including airfare, ground  
transporation and living expenses) for:

Two round trips NY/Israel - designer

One round trip NY/Israel - American  
scientist

Two round trips NY/Israel - ASTC  
consultants

One round trip NY/Israel - photographer

One round trip NY/Israel - museum  
coordinator

ASTC travel to museums for supervision  
of installation and dismantling

Ruder & Finn Fine Arts travel	\$ 20,000
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\$ 20,000

		<u>Subtotal</u>
3) Exhibition Design and Installation		
Designer labor and fee	\$ 90,000	
Audio-visual components (projectors, models, lighting)	35,000	
Mini-computers	35,000	
Photo enlargements	10,000	
Text panels and labels	10,000	
		<hr/>
		\$180,000
4) Shipping, Transportation, Insurance and Maintenance		
Shipment of artifacts	\$ 10,000	
Shipping, crating and transportation of exhibition	40,000	
ASTC insurance, maintenance repairs and supervision, 1982-83	25,000	
		<hr/>
		\$ 75,000
5) Publications		
Catalog	To be determined	
Give-away brochure, 400,000 @ 15¢ each	\$ 60,000	
5,000 color posters @ \$1.50 each	7,500	
		<hr/>
		\$ 67,500
6) Publicity Materials		
Press materials for national publicity including offsetting of written materials; duplication of transparencies, photographs	\$ 10,000	

		<u>Subtotal</u>
Press kit covers - 2,000 @ \$2.00 each	\$ 4,000	
Press luncheons (including catering, invitations, etc.) 30 people at each x \$20 x 8 cities	4,800	
		\$ 18,800
7) Ruder & Finn Fine Arts Fee		
Phase I - 1981 for coordinating and supervision of exhibition preparation *	(\$4,000/month) \$ 48,000	
Phase II - January-February, 1982. Exhibition opening and publicity campaign implementation	(\$5,000/month) 10,000	
Phase III - March, 1982-December, 1983. Supervise exhibition circulation and publicity of exhibition	(\$3,000/month) 66,000	
Total for 1981-1983		\$124,000
* Phase I begins with commitment of corporate sponsor		
8) Original Research Fees (\$10,000 prior to Phase I \$20,000 project development)	\$ 30,000	
		\$ 30,000
9) Out-of-pocket (telephones, copier, messenger, etc.)	Billed as incurred	
10) Contingency 10%	\$ 56,830	
		\$ 56,830
TOTAL: \$615,130 **		

\*\* TOTAL does not include receptions, catalog, and out-of-pocket expenses.



## VII. CONCLUSION

Over the past several months, Ruder & Finn Fine Arts executives have worked with top people in other appropriate fields to develop an exciting and feasible exhibition concept.

We recognize that the Government of Israel must seek corporate co-sponsorship for the exhibition. As with all exhibitions, there is no guarantee that corporate funding can be found. However, through our experience in developing corporate funding for museum exhibitions, we do feel that the prospects for finding support for MAN IN THE DESERT are excellent.

In order to successfully approach potential corporate supporters, the next crucial steps must be taken:

1. Exhibition content, design plans, finalized budget -- Ruder & Finn Fine Arts must finalize several aspects of the exhibition idea, including exact content, exhibition design, and budget. In order to do this, we must work closely with the Franklin Institute, an Israeli scientist, and an exhibition designer. The above-mentioned people have been most cordial in assisting us on a pro bono basis up to this point -- but if we now ask them to begin drawing up firm plans, they must be paid for their efforts.

2. Itinerary -- After the exhibition content, design and budget are firm, we must book a definite itinerary.
3. Corporate proposal -- The present proposal must be modified to include the new information we will gather, and we must expand upon the promotional opportunities for the corporate sponsor.
4. The National Endowment for the Humanities must be approached, and other foundations must be contacted, concerning the possibility of funding.
5. The potential corporate sponsors must be approached.

To carry out the above outlined steps in the next four months, we feel that fees to the Franklin Institute, the scientists, the designer, ASTC, and Ruder & Finn Fine Arts will total \$20,000.

It is possible for the Government of Israel to recoup this investment by including it as research fees in the final budget which we will prepare for the potential corporate sponsor.

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APPENDIX I  
CONTENT OF THE EXHIBITION

The exhibition should refer to the problems of the deserts of the world and concentrate on the corresponding technological solutions being developed in modern Israel. Israel's recognition of the desert as a fully integrated ecosystem where problems and resources are linked in an ecological balance, represents the possibility of a rational approach to a major human and natural problem. Israel's approach at once respects natural forces and is aware of human possibilities and necessity.

The exhibition's content will illustrate this holistic approach to man's interrelationship with nature and the relationship between natural forces in the desert.

A. Introduction to the Exhibition

- . Title panel: General description of the exhibition and credits
- . Installation of desert plants

B. First Section: The Desert Unsown

- 1) Visitors will enter the exhibition and confront the desert as it is without man's influence. They will feel uncomfortable, yet will be compelled by the beauty and mystery of the desert. The obstacles to habitation of the desert will be readily apparent.
- 2) Climate control, photographic blow-ups, rear projection audio-visual presentations, lighting, and space manipulation will create the desired effects.

C. Second Section: Major Desert Problems and Resources

1) Lack of Water

Water is actually wasted in the desert. Brief torrential rains cause floods to surge down the ravines and dry river beds, but much of this water is lost to the sea. In ancient times, when a large part of the world was covered by glaciers, heavy rains in today's desert area did percolate into the subsurface forming vast reservoirs (aquifers) extending underneath the desert. Much of this water is brackish and is considered too saline for direct utilization. The problems of surface water, ground water, evaporation and run-off will be explored.

2) Vegetation

The vegetation of the desert is highly dependent on extremes of environmental factors such as high temperatures, wind, low moisture availability, and high salinity. Human factors, specifically the breeding and grazing of domestic animals, also affects vegetation.

3) Population Pressures -- Desertification

Deserts, the most fragile of all ecosystems, can be irrevocably damaged by man's interference. As a result of negligence,

pressure of population growth, herd increase, and hunger, millions of acres of potentially productive land are turned each year into desert wastelands. Denudement of natural vegetation through overgrazing of domestic animals is one of the worst problems.

4) Changing soil conditions

Variations and instabilities of desert soil will be explored including Albedo differences; clay-like soils which prevent water absorption; porous soils where water percolates below the root zone; and erosion caused by wind.

N.B. This section will be explored through audio-visual techniques such as panoramic projections, rear screen projections, and overhead projections, as well as explanatory panels, photographic blow-ups, and models.

D. Third Section: Historical/Archaeological Perspective

Over 1,500 years ago, field crops and fruit trees flourished in various areas of the Northern Negev, despite the fact that the annual rainfall was (as it is today), less than four inches of rain per year. There are natural sources of water -- the desert blooms. Springs create oases, but rain and flood-water flow via the wadis to the sea and are lost.

Two thousand years ago, the Nabateans had already attempted to prevent this waste using the tremendous quantities of rain and flood-water. The water source for these ancient farmers was run-off from the hills, following short but intense showers which are characteristic of the desert. Through an ingenious system of hillside channels, water was trapped and funnelled to the hills below.

Remnants of ancient irrigation and storage methods have been preserved in various places in the Negev. Dams and channels brought the water to areas meant for cultivation and to storage cisterns, while clearing the area of stones increased water absorption by the soil.

Archaeological artifacts will depict how desert dwellers 2,000 years ago confronted and found solutions for the same problems facing habitation of the desert today.



E. Fourth Section: Technological Innovations and Solutions in  
Modern Israel

This section will consist of working models, audio-visual material, photographic blow-ups, and explanatory panels. Computer games will allow visitors to visualize the interrelationships of the ecosystem by letting them alter various factors and observe the consequences. Visitors will recognize the complexity of issues and their impact by participating in the processes of arid land development. Mini-computers can also be used to answer basic questions about desert conditions and management.

Some of the most frequently used and most unusual methods of arid land management will be presented from a scientific point of view:

1) Water

- . Drilling for water
- . Trickle irrigation technology
- . Sea water desalinization plant
- . Multi-steps wise distillation plant
- . Reverse osmosis technique (sea water for energy)

2) Vegetation

- . Run-off water harvesting
- . Micro-catchment farming
- . Forestation

- . Desert animals and grazing (camels, sheep, gazelles);  
veterinarian hospital
  - . Greenhouses, closed system agriculture -- hydroponic  
raising of plants
  - . Pistachio plantations in the Negev Heights
  - . Agricultural desert community (Ein Yahav, Yotvata)
  - . Plant introduction (algae; jojoba, new tomato variety,  
palms irrigated with brackish water)
  - . Modern desert settlement -- Mash'abbe Sade
- 3) Population pressures -- Alternative Energy Sources
- . Solar collectors
  - . Dead Sea solar ponds
  - . Solar Hot water systems
  - . Development and modelling of passive heating and cooling  
elements -- experimental buildings
  - . Building from local materials -- zero energy adobe house
  - . Steam production via solar energy for industry
  - . Computer printouts of model city in desert
- 4) Changing soil conditions -- Desert Meteorology
- . Remote sensing devices
  - . Meteorological equipment (including radar) used for cloud  
research and seeding.

N.B. The categories of sections three and four are intertwined. The exhibition will not seek to divide up problems or solutions in a categorical way. The interrelationships and overlap between the problems of the desert and their corresponding technologies is an essential element in the development of the exhibition itself.

F. Fifth Section: International Perspective

## 1) Deserts of the World

It is necessary to look at the other deserts of the world, yet the emphasis could be on deserts once inhabited by immigrants to Israel such as Yemen, Soviet Central Asia (Bukhara), and Morocco. Through this approach, the scope would be broadened and the focus on Israel maintained. In addition, a new dimension would be added to the context of the exhibition through this subtle reference to the Diaspora.

## 2) Other technological innovators in the desert:

- . Australia
- . United States
- . Egypt

## 3) Technology transfer between the United States and Israel:

- . Drip irrigation
- . Solar collectors
- . Hydroponics sytem
- . Solar steam production

N.B. Included in the design of the exhibition will be:

- . Audio-visual material
- . Three-dimensional working models to illustrate technology
- . Mini-computers which visitors can work with to make discoveries about science and technology
- . Mini-computers for information on the desert
- . Archaeological artifacts
- . Photographic enlargements
- . Descriptive panels to expand on the material in the exhibition and to explain technological processes
- . Wall labels identifying each element

APPENDIX II  
THE ITINERARY

A. Franklin Institute Science Museum, Philadelphia, Pennsylvania

The Franklin Institute Science Museum could premiere MAN IN THE DESERT in February, 1982. The Director, Joel Bloom, is Jewish, has lived in Israel and, we feel, has a unique emotional commitment to Israel and to the exhibition. His great interest, intelligence, and involvement in the project from the outset would make him a sound choice as organizer of the exhibition as well as an informed spokesperson for the exhibition.

The Franklin Institute, a highly respected institution, is well located in the museum area of Philadelphia. It has been recently renovated.

The Jewish population of Philadelphia is 295,000.

Additionally, we have investigated the following institutions:

B. Washington, D.C.

1. Explorers Hall, National Geographic Society  
17th and M Street  
Washington, D.C.

Director, Peter Purpura

Peter Purpura is a very talented industrial designer as well as the Director of Explorers Hall. He has suggested two possible dates for the exhibition opening:

April to June, 1982

October to December, 1982

We have secured a confirmed place and date in this prestigious Washington location, but we can certainly explore two other suggested exhibition sites should Israel prefer them.

2. B'nai B'rith Klutznick Museum  
1640 Rhode Island Avenue  
Washington, D.C.

Director, Anna Cohn

This museum documents the history of the Jewish people in displays (500 objects) and special exhibitions. Current exhibitions have been "A Seal Upon Your Heart," a collection of Jewish wedding art, and "Danzig 1939: Treasures of a Destroyed Community" which was first shown at The Jewish Museum in New York. The B'nai B'rith Klutznick Museum has over 60,000 visitors a year.

3. Capital Children's Museum  
300 First Street, N.E.  
Washington, D.C.

Director, Ann Lewin

There is everything to recommend this museum in terms of its management, its creativity, and the installation of exhibitions. However, it is a new museum in the northeast quadrant of Washington (which leaves something to be desired as a neighborhood), and it is perennially short of funds. Nevertheless, the Director, Ann Lewin, is such a forceful and compelling personality that against all odds, she has created a museum that in its first year of operation generated 100,000 visitors.

The museum's direction is educational and international. Currently, her concentration is Mexico. It surely could be, at another time, Israel. As a matter of fact, we think that if she were committed to the MAN IN THE DESERT exhibition, she would surely branch out to other aspects of Israeli life, turning the museum into "an Israeli place" similar to what is now "a Mexican place."

Washington, D.C.'s Jewish population is 160,000.

C. New York, New York

1. American Museum of Natural History  
79th Street & Central Park West  
New York, N.Y. 10024

Director, Thomas Nicholson



The American Museum of Natural History is interested in the concept of MAN IN THE DESERT. Director, Tom Nicholson, would like to discuss future timing of the show in the special exhibition galleries once we are actually booking an itinerary.

2. The Jewish Museum  
1109 Fifth Avenue  
New York, N.Y.

Director, Joy Ungerleider

We spoke with Director, Joy Ungerleider, who subsequently discussed the proposed exhibition with Joel Bloom in Philadelphia. If the exhibition is curatorially and scientifically well-conceived and designed, The Jewish Museum would definitely be interested in booking it.

New York City's Jewish population is 1,836,000.

D. Chicago, Illinois

The Museum of Science and Industry  
57th Street and Lake Shore Drive  
Chicago, Illinois 60637

Director, Victor Danilov

Victor Danilov told us that he has been waiting for an Israeli exhibition for some time, and he is extremely interested in

displaying MAN IN THE DESERT.

Chicago's Jewish population is 269,000.

E. Boston, Massachusetts

The Boston Museum of Science  
Science Park  
Boston, Massachusetts

Director of Programs, Dr. Richard King  
Chairman, Bradford Washburn

Dr. Richard King is interested in the exhibition, naturally subject to its quality and the philosophy behind it. He is interested in what political point of view might be expressed in the exhibition.

Boston's Jewish population is 170,000.

N.B. One area that should be explored for MAN IN THE DESERT, is donation of the exhibition contents to a museum for permanent installation after the national tour of the exhibition. Two recipient institutions immediately come to mind: The Franklin Institute Science Museum in Philadelphia, because of their keen interest in this exhibition from its inception; and the Capital Children's Museum in Washington, D.C., because of its location in our nation's capitol and the presence of the Embassy of Israel. A children's audience, on a long-term basis, could offer some very interesting educational possibilities for MAN IN THE DESERT.

### APPENDIX III

#### EXHIBITION DESIGN

We solicited design plans for the "Major Desert Problems" section of the exhibition from four top designers in New York City, Boston, and London. Their plans, as well as information on the firms, are in the Addenda.

The James Gardner Studio in London has expressed interest in MAN IN THE DESERT (see letter in Addenda), but did not send a design presentation. However, once a firm interest has been expressed by Israel in this exhibition, we will have a plan from Mr. Gardner, in addition to the three plans from other design firms in the Addenda. The following designers are respected in the museum world.

A. Joseph A. Wetzel Associates, Inc., Boston

A museum planning and design group which has worked with museums all over the country including: the Academy of Sciences in Philadelphia; the Museum of Science in Boston, the American Museum of Natural History in New York; and the Franklin Institute Science Museum.

B. Charles Forberg Associates, New York City

Charles Forberg Associates is a collaboration between Charles Forberg, architect, and Donald Davidson. They collaborated with

Judith Shaw, an audio-visual producer in the firm's work on Beth Hatefutsoth, Museum of the Diaspora, in Tel-Aviv. Other museums with which they have worked are the National Gallery of Art (1978), the National Air and Space Museum (1976), and New York City's Whitney Museum of American Art on the "Calder's Universe" exhibition (1976).

C. Designgroup, New York City (part of the Greyhound Company)

Designgroup is an international planning and design organization with company-owned production and installation facilities throughout the United States. They have designed, among other exhibitions, the Folger Shakespeare Library's "Shakespeare: The Globe and the World," and in installation of artifacts in Egypt's new Luxor Museum. Charles Froom has written the Designgroup proposal.

D. James Gardner Studio, London

The James Gardner Studio is a small group of specialists who design exhibitions and museums internationally. Among the projects James Gardner has designed are: "Britain Today" at the Montreal Expo in 1967; Evoluon Museum for Phillips in Holland (the most advanced technological museum in the world to-date); and the Beth Hatefutsoth, Museum of the Diaspora, in Tel-Aviv.

APPENDIX IV  
ADMINISTRATION OF THE EXHIBITION

Ruder & Finn Responsibilities

- 1) Act as consultant to the Franklin Institute for all aspects of planning, execution, and promotion of exhibition.
- 2) Oversee exhibition design with Franklin Institute.
- 3) Determine exhibition venues and final itinerary, finalize arrangements with participating museums.
- 4) Oversee production of audio-visual presentations.
- 5) Work with catalog photographer and publisher. Make distribution and marketing arrangements for catalog.
- 6) Supervise design and production of catalog, brochures, posters, press kits, educational materials, exhibition labels, text panels, maps, charts, photographic blow-ups.
- 7) Make arrangements with museums regarding catalog sales, graphic materials, distribution, etc.
- 8) Act as liaison between sponsor and participating museums.

- 9) Develop total communications plan in conjunction with Franklin Institute, Israel and co-sponsor. Plan and implement PR campaign on national and local levels.
- 10) Handle receptions in each city (design and production of invitations, invitation lists, catering, etc.)
- 11) Discuss marketing strategy with Israel.
- 12) Supervise all ASTC functions.
- 13) Keep Franklin Institute informed of all arrangements.

#### Franklin Institute Responsibilities

- 1) Curate exhibition.
- 2) Apply for and administer National Endowment for the Humanities grant and other appropriate grant proposals.
- 3) Supervise design group.
- 4) Provide manuscript copy for exhibition catalog (including copy for labels, acknowledgements, directors foreword, short introductory essays for each section of photographs, bibliography, etc.)

- 5) Provide text material for panels and labels.
- 6) Provide maps, charts, and selections of photographs for photo enlargements.
- 7) Provide copy for brochure.
- 8) Prepare educational materials.
- 9) Arrange for loan, collection, and dispersal of exhibition items.

Association for Science and Technology Centers (ASTC) Responsibilities

- 1) Make arrangements for insurance coverage.
- 2) Make transportation arrangements for artifacts in consultation with the Franklin Institute.
- 3) Make arrangements with the museums regarding participation fees, shipping, installation, dismantling, etc.
- 4) Accompany transport of artifacts to and from host museums.
- 5) Oversee unpacking, handling, repacking at host museums.
- 6) Repair and maintain exhibition.



APPENDIX V  
DRAFT/CORPORATE LETTER

Dear \_\_\_\_\_:

Ruder & Finn Fine Arts is currently involved in the development of an exhibition entitled MAN IN THE DESERT. The exhibition, which is planned for leading science museums in major American cities, explores the revolutionary changes that have occurred in modern man's relationship to the desert environment. MAN IN THE DESERT will open at the Franklin Institute Science Museum in Philadelphia in February, 1982 and travel thereafter to seven other cities on a two year American tour.

MAN IN THE DESERT is an important exhibition idea in the field of energy and ecology, and one which we think will attract diverse audiences and generate media attention nationwide. It will be developed through the cooperation of the Government of Israel, a team of United States and Israeli scientists, several design firms, the Franklin Institute of Science, The Association of Science and Technology Centers in Washington, D.C., and Ruder & Finn Fine Arts.

MAN IN THE DESERT illustrates the problems of desert habitation and explores how desert dwellers from 2,000 years ago confronted and found solutions to the same problems facing life in the desert today. The technological solutions modern man has developed to make the desert bloom and to enable communities to flourish there, will be documented. Modern adaptation of ancient methods

are also explored. A museum exhibition designer will interpret this material in an exciting three-dimensional and multi-media fashion.

MAN IN THE DESERT is a broad, yet focused exhibition, both fascinating and educational. Deserts of the world are explored, but the exhibition concentrates on arid land technologies in modern Israel. Israel is the most advanced nation in this area and represents a mobilized national effort to make life in the desert possible.

The desert represents a major obstacle to progress and survival in many corners of the world. Over one-third of the earth's land surface is arid or semi-arid land. The exhibition will illuminate the extraordinary inroads Israel has made towards solving this major world problem. In the process, MAN IN THE DESERT will refocus the American public's attention on Israel as a modern technological state which is making important international contributions.

As you know, corporations are increasingly reaping public relations benefits through underwriting art and cultural projects. Ruder & Finn Fine Arts is the only formally organized arm of a public relations firm which works specifically with cultural projects. Our involvement with this proposal from its inception has assured a broad-based exhibition idea with major public relations potential.

I am attaching the proposal for the MAN IN THE DESERT exhibition. The Franklin Institute will be applying for a grant from the National Endowment for the Humanities. We are seeking (x amount) from a corporate sponsor. We will recommend a separate budget for publicity and PR programs.

MAN IN THE DESERT is going to make a forceful impact. We invite you to participate and look forward to hearing from you.

Cordially,

RUDER & FINN FINE ARTS

## ADDENDA

### Curriculum Vitae

Dr. Michael Glantz

Dr. Richard Hadley

Dr. Idris Traylor

Dr. Amos Richmond

Dr. Jeffrey Gordon

Franklin Institute Science Museum

Association of Science and Technology Centers

Ruder & Finn Fine Arts

### Design Plans

Joseph A. Wetzel Associates, Inc.

Charles Forberg Associates

Designgroup

Letter from James Gardner

### Additional Design Firm Background

Joseph A. Wetzel Associates, Inc.

Charles Forberg Associates